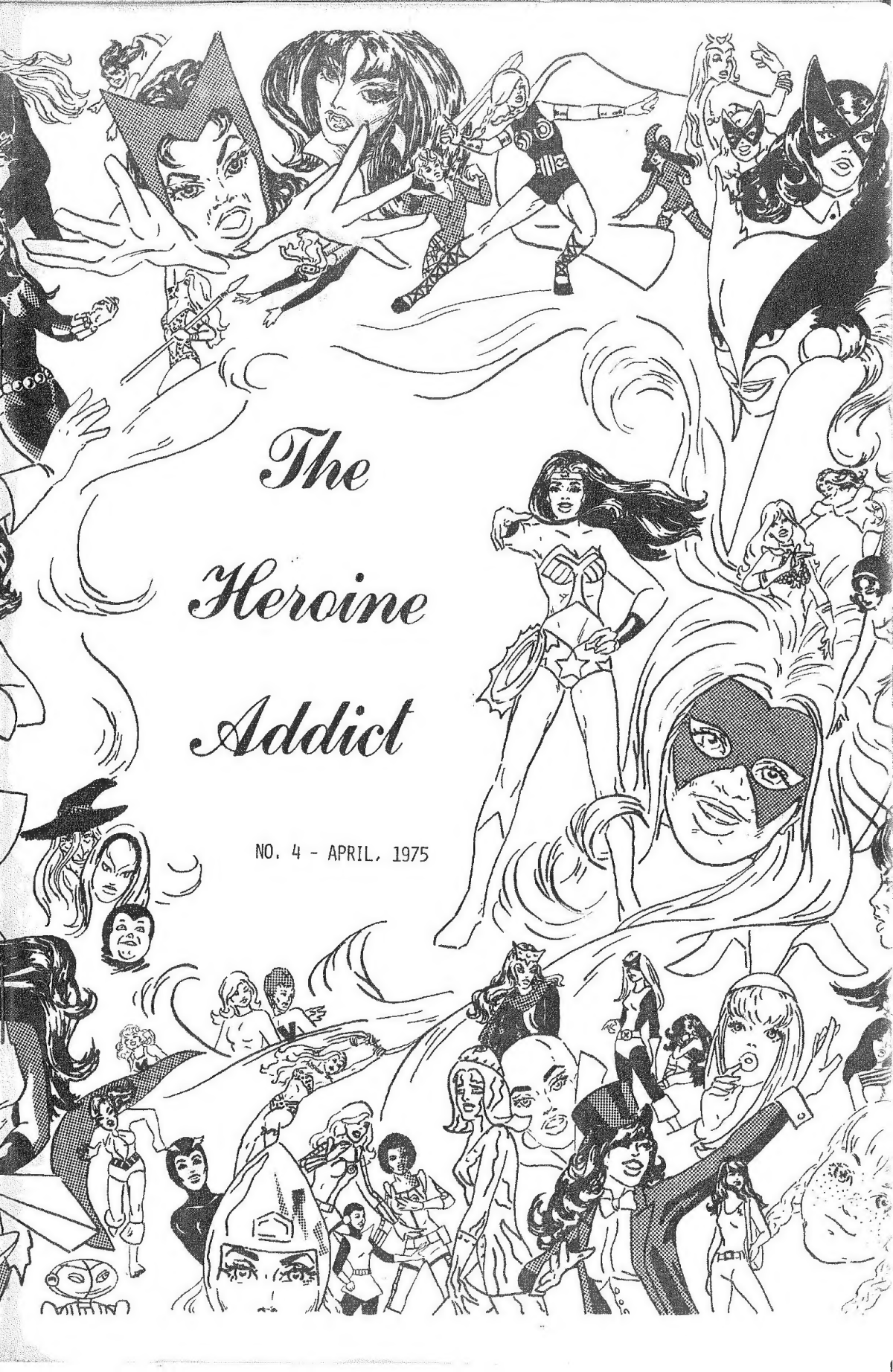

The Heroine Addict

NO. 4 - APRIL, 1975

THE HEROINE ADDICT #4, April, 1975. Published bimonthly by The Adventure Heroines Publishing Association, *a division of THE COMICS HEROINES FAN CLUB, Box 10956, Baltimore, Md. 21234.*
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Except where otherwise stated, all correspondence should be mailed to:

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MEMBERSHIP AND SUBSCRIPTIONS

Club members receive copies of all AHPA publications, including bimonthly fanzine issues and every issue of our fully-illustrated adventure-heroine fiction magazine, THE ADVENTURESS, by first class mail.

CHFC publishing and mailing costs are met by the payment of dues by all subscribing members, supplemented by minimal charges to advertisers and by the sale of publications to nonmembers when possible. Through his club-dues account, every member is contributing $1.00 toward the publishing cost of this THA issue, which he or she receives free of additional charge.

All comics-heroine fans can become subscribing members by making an initial dues payment of $3.00. Checks must be made *payable to A.S. Turner.*

CONTRIBUTIONS

We are glad to receive material from new contributors for potential publication. We suggest that prospective new authors write "letters to the editor" as an introduction to their styles and ideas, and we recommend that new artists begin by submitting illos of quarter-page size or less for our THA general illustration file.

We do not guarantee to publish any unsolicited material of course, and it can not be returned unless accompanied by sufficient return postage and packaging.

Letters to the editor are always very welcome and those of general interest will be published as space allows.

Here she is: CHEFAC!

PREEE-SENTING...

THE ADVENTURE HEROINES
PUBLISHING ASSOCIATION

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Albert Tanner

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Ted Delorme
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Other Staff Artists:
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IMPORTANT NOTICE

If "PAYMENT NOW DUE" is stamped on the front of your THA envelope, the current balance in your club-dues account is not enough to meet the cost of our next AHPA publication. In order not to miss anything, send a new dues payment of at least $3.00 now. Remember to make your check payable to A.S. Turner.

If you would prefer to pay dues less frequently, or if you would like to charge ads, extra THA copies, etc. to your club account, feel free to send more than $3.00. In any case, we will keep an accurate record of your balance and you will be notified when your next payment is required. Note that we can not mail you extra reminders.

ILLUSTRATIONS IN THIS ISSUE

Ted Delorme: pages 15, 16, 17, 22↑
Kirk Hastings: pages 2↑, 6, 8, 34, 35
Tom Luth: pages 13, 30, 31
Joanna Moore: page 14→
Tom O'Reilly: pages 14↑, 20-21, 28, 29, 39
Chris Padovano: page 12↑
Bob Rodi: pages 18, 19, 33
Carol Strickland: cover; pages 2↓, 37
Scott Taylor: pages 12←, 14←, 14↓, 27
Frank Travellin, Jr.: page 2←
Mercy Van Vlack: pages 3, 4, 5, 10, 11, 12↓ 22↓, 25, 26, 32, 36, 38

Attention Newcomers!

We hope you, like so many other CHFC members, find the club to be worthy of your interest and support. If you do, we urge you to order back issues of THA. Copies are available as follows:

THA #1: 20 pages, 75¢
THA #2: 36 pages, $1.00
THA #3: 36 pages, $1.00

ADVERTISING RATES

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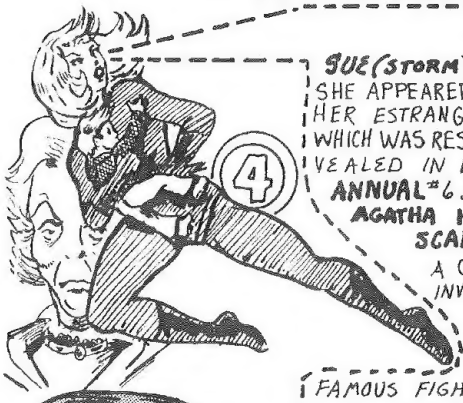
→ All ads must be submitted in the sizes specified above. In each case, width is given first, heighth second.
→ AHPA staff members may advertise at reduced courtesy rates.

SPOTLIGHT ON #

FANTASTIC FEMMES

Invisible Girl



SUE (STORM) RICHARDS, SISTER TO THE **HUMAN TORCH** (JOHNNY) SHE APPEARED IN **FF** #1-79 AND MOST ISSUES AFTER THAT, UNTIL HER ESTRANGEMENT FROM REED RICHARDS (**MR. FANTASTIC**) IN **FF** #129 WHICH WAS RESOLVED BY #149. MOTHER OF A SON - **FRANKLIN** - AS REVEALED IN **KING SIZE FF** #6, THE BABY BEING BORN IN THE **FF ANNUAL** #6. FRANKLIN'S BABY SITTER WAS NONE OTHER THAN **AGATHA HARKNESS**, WHO LATER LEFT TO TUTOR THE **SCARLET WITCH** (SEE **THE HEROINE ADDICT** #2)

A COURAGEOUS LADY, **SUE** OFTEN USED HER POWERS OF INVISIBILITY AND FORCE SHEILDS TO PROTECT THE **FANTASTIC FOUR** AND OTHERS IN PERIL. HER ABILITIES WERE A RESULT OF THE COSMIC RAY BOMBARDMENT THAT SPAWNED THE FAMOUS FIGHTING FORMS OF **THE FANTASTIC FOUR**. **SUE** ALSO APPEARED IN **FF SPECIAL KING SIZE ANNUAL** 4, 5, 6 AND **MARVEL TREASURY EDITION** #2.

Medusa

SHE WANDERED IN AND OUT OF THE **FF** AS AN ENEMY-OFTEN ALLY, 36-38, 42-48, 50, 52, 54, 56, 57, 59-62, 82, 83, 94-95, 99, 129 - UNTIL ISSUE 132, WHEN SHE OFFICIALLY JOINED THE **FANTASTIC THREE**, SINCE **SUE** HAD LEFT, AND MADE IT A FOURSOME AGAIN. A MEMBER OF THE LONG SECRET **INHUMANS**' SOCIETY, SHE WAS SENT INTO THE **FF** AS AN EMMISSARY AND SCOUT FOR HER PEOPLE TO LEARN THE BEST TIME AND WAY TO REVEAL THEIR EXISTENCE. HER LIVING HAIR MOVES AT HER BIDDING TO HANDLE DELICATE CONTROLS OR CAPTURE A HUGE MISSLE IN MID-AIR. ALSO APPEARED IN **KING SIZE FF** #5, **GIANT-SIZE FF** 1-4 AND **MARVEL TREASURY EDITION** #2.

Crystal

MEDUSA'S **COUSIN** AND AN **INHUMAN** WITH AWESOME POWER. SHE CONTROLS THE ELEMENTS AS WELL AS THE HEART OF THE **HUMAN TORCH** UNTIL SHE RECENTLY MARRIED **QUICKSILVER**, AN **AVENGER**, IN **FF** #150. SHE APPEARED IN **FF** # 45-48, 50, 52, 54, 56, 57, 59, 60-72, 74-95, 99-105, 117-118, 130-132, 150 HAD TO RETURN TO THE HIDDEN HOME OF THE **INHUMAN** FOLK IN THE HIMALAYAN MOUNTAINS, **THE GREAT REFUGE**, BECAUSE SHE COULDN'T STAND THE POLLUTED AIR OUTSIDE THE **INHUMANS**' DOMED CITY. **MEDUSA**, HOWEVER, IS APPARENTLY **IMMUNE** TO THE DANGERS OF HUMAN INDUSTRY, SO SHE REMAINS IN THE **FANTASTIC FOUR**.

Thundra

A SEVEN-FOOT TALL, FANTASTICALLY POWERFUL ENEMY TURNED FRIEND, SHE CAME FROM AN ALTERNATE FUTURE (FF 129) TO DEFEAT THE "STRONGEST MAN ON EARTH", THE FF'S OWN BLUE-EYED **THING**, WHO SHE BECAME RATHER FOND OF, AND SO, BY #152, AIDED BY THE FF, (130, 133, 148, 149, 151, 152, 153) SHE SOLVED A PROBABILITY CRISIS BETWEEN HER WORLD OF THE **FEMIZON**'S AND **MACHUS**, WHICH LEFT THE LADY STRANDED HERE, AND A MEMBER OF THE FF AS SEEN IN THE **MARVEL TREASURY EDITION #2 FANTASTIC FOUR FAMILY PORTRAIT.**

Alicia

A BLIND SCULPTRESS WHO BECAME INVOLVED IN MANY OF THE FF'S ADVENTURES (36, 49, 50, 55, 65-68, 74, 79, 88 AND MANY ISSUES AFTER THAT. GIRL FRIEND TO THE **THING**, SHE HAS KEPT HIS SPIRITS UP AS WELL AS HER OWN, WITH HER QUICK MIND AND GENTLE SPIRIT. SHE ALSO APPEARED IN **GIANT SIZE FF #4** AND **MARVEL TREASURY EDITION #2.**

Lady Dorma

POPPED UP IN **FF ANNUAL #1** AND **FANTASTIC FOUR** 33, 103, AND 104. SHE WAS **SUB MARINER**'S LADY UNTIL HER DEATH IN **PRINCE NAMOR**'S MAGAZINE. A WATER BREATHING BLUE-SKINNED SEA CHILD.

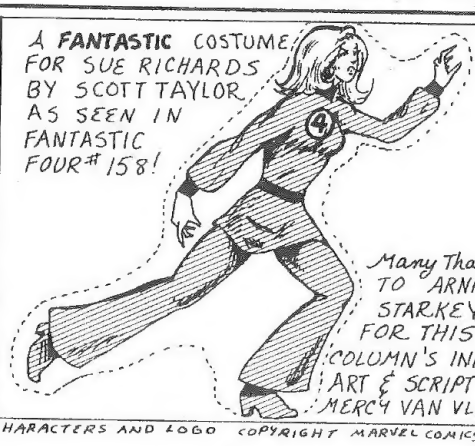
GUEST APPEARANCES IN FF #150 BY:

FOR MORE ON THESE AVENGERS GALS SEE **THA** ISSUE 2!

Scarlet Witch

Mantis

A **FANTASTIC** COSTUME FOR SUE RICHARDS BY SCOTT TAYLOR AS SEEN IN FANTASTIC FOUR #158!



Many Thanks TO ARNIE STARKEY FOR THIS COLUMN'S INFO! ART & SCRIPT BY MERCY VAN VLACK

CHARACTERS AND LOGO COPYRIGHT MARVEL COMICS 1975

THE "AVENGERS" WOMEN

PART I

BY KIRK HASTINGS

The year is 1961, the month January. The place is England. The medium is British television. A new TV series was debuting, featuring Englishman Patrick Macnee in the role of secret undercover agent John Steed. Assisted by a young doctor Mr. Steed, debonair, a flashy dresser, and most of all a gentleman, proceeded to efficiently and thoroughly dispose of all manner of spies, saboteurs, and all-round bad guys. A fascinating character, that John Steed. Colorful, and very exciting.

Yet something was still missing from the series. The producers could sense it. One more addition had to be made to the series to make it complete.

That addition was a female co-star.

So the very next TV season John Steed was joined by Mrs. Cathy Gale, played by Honor Blackman. But she was not to be the usual female "sidekick". In fact, she was not a sidekick at all. Mrs. Gale, the youthful widow of a Kenya farmer, was every bit as efficient at her job as Steed was. Armed with a thorough knowledge of firearms and judo, Mrs. Gale also had a Ph.D., could ride a motorcycle with the best of them, and was an expert mechanic and photographer. Dressed in her various avant-garde leather outfits Mrs. Gale often proceeded to wipe out opponents that gave Steed a hard time. Though very feminine and attractive, Mrs. Gale was certainly no "fair-haired girl." She was Steed's equal in every respect.

Though satire played a large part in the English TV series (now dubbed THE AVENGERS, referring to Steed and Mrs. Gale) adventure and violent action were also prevalent. One source of constant curiosity to the regular viewers of THE AVENGERS (and there

was a veritable army of them) was the fact that, even though both Steed and Mrs. Gale were very attractive people, and even though they worked together day after day in comparable closeness, there was never any demonstration of affection between them. Never. Up until that time every couple that worked and shared danger together every day of their lives in a TV series had some sort of romantic "thing" going on between them. But, as in so many other ways, THE AVENGERS did not follow the established norms for a TV series. This was an adventure series, not a love story (so said the producers). Steed and Mrs. Gale had a job to do, and they did it. Loyal friendship existed between them, yes, but romance --- never!

For two seasons on British TV Steed and Mrs. Gale continued to pit themselves against every type of villain imaginable, and for two years England ate it up. John Steed and Cathy Gale were household words; Steed's flashy wardrobe (created entirely by Macnee) influenced men's fashions. Cathy Gale became the first real symbol of the "liberated woman" of the sixties. It was impossible to imagine that such a fantastic team would ever part company.

But, in 1964, they did.

Honor Blackman announced that she was leaving the series in favor of a better role --- that of "Pussy Galore" in the James Bond movie GOLDFINGER. So early that year Mrs. Gale bid farewell to her long-time partner in adventure. Steed and Mrs. Gale were finished. A replacement had to be found, especially since the ABC network in America was expressing interest in buying the series for showing to the American audience. Could a replacement be found to fill the shoes (or boots) of the ever-popular Mrs. Gale? And could this magnanimous feat be accomplished before the start of the coming TV season?

It could, and it was.

When THE AVENGERS returned to the air in late 1964 the program began with these words:

> "Extraordinary crimes against the people --- and the state --- have to be avenged by agents extraordinary. Two such people are JOHN STEED, top professional, and his partner, EMMA PEEL, talented amateur. Otherwise known as --- THE AVENGERS."

Yes, the producers had found a replacement for Cathy Gale --- a replacement destined to become even more popular than her predecessor; a character that would almost become synonomous with the title THE AVENGERS. That replacement was Mrs. Emma Peel, portrayed beautifully by Shakespearean actress Diana Rigg.

Mrs. Emma Peel began life as Emma Knight. As she grew older it became obvious that the young girl was not satisfied with a "normal", non-productive life as a housewife or mother in her future. She was too active, too vital for that. She wanted to get out and compete in a male-oriented world, and succeed in spite of the odds against her. And succeed she did. At the ripe old age of 21 she became the head of Knight Industries, her father's company. An extremely intelligent woman, Emma ran the

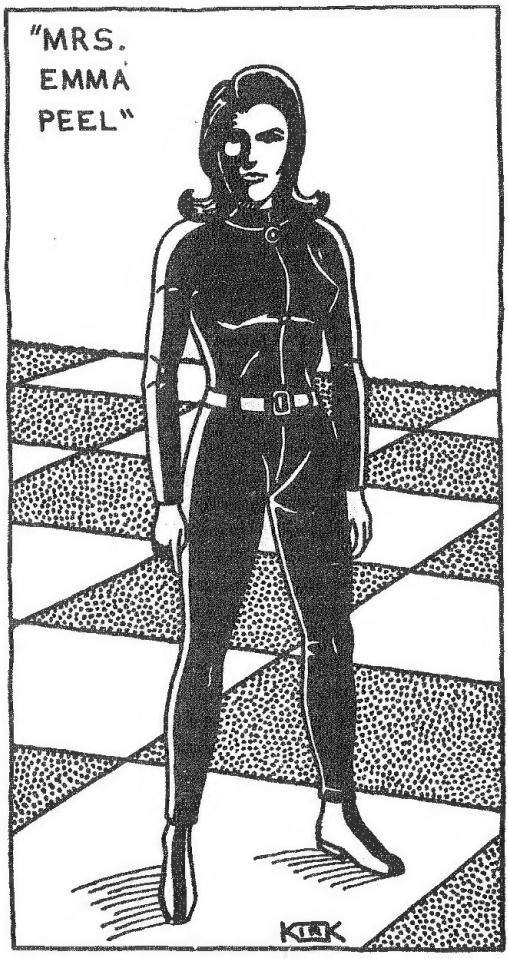
company well, despite the problems generated by the men under her, who did not like having a woman as their boss. But the strong-willed Emma Knight took the situation well in hand.

Eventually Emma did marry, when she found a man that could love her for herself without feeling he had to be her superior. He was Peter Peel, a test pilot.

But Emma's marriage was fated to be a short one.

After only a few years of marriage Emma received word that her husband had been lost over the Amazonian jungle during a test flight. Considerably shaken by this development (Peter Peel was assumed dead) Emma decided to make a new start for herself. Quitting her job as head of her father's company Emma searched for another vocation to which she could apply her many talents. She finally chose the Ministry of Defence, where she was made a special agent. She was assigned to work with John Steed on a regular basis, as Steed's former partner, Mrs. Gale, had recently left the Ministry. Many strange and varied adventures followed for the duo, and they became very close to one another. However, as was the case between Steed and Mrs. Gale, a true romance never entered the picture. One always got the impression that the two did have real feeling for one another, but both felt that, because of their situation, business had to be put before pleasure.

Mrs. Emma Peel was played by Diana Rigg, who was born in Doncaster, England. Her father was in the Indian Government Service when she was young, and she was educated both there and in England, when her parents eventually returned to live in Leeds. (Emma Peel was also supposed to be internationally educated, thus drawing an interesting parallel between the two.) Diana studied for two years at the Royal Academy of Dramatic Art, and later spent some time as a fashion model. In 1959 she was signed to a five-year contract with the Royal Shakespeare Company at Stratford-on-Avon. Later, after a stint in a TV comedy, she was cast as Mrs. Peel in THE AVENGERS. The auburn-haired, statuesque beauty (she's 5 foot 8½ inches tall) studied, among other things, kung-fu for her role as Mrs. Peel --- long before the martial art became popular through people like Bruce Lee. Like Honor Blackman before her, she often wore leather out-



fits on camera, designed for her by John Bates of London, where the series was shot.

From 1964 to 1966 THE AVENGERS flourished in England. Then in 1966 ABC finally succeeded in buying 22 episodes of the series for showing in the United States. THE AVENGERS was to debut on Monday, April 4, 1966 and run through the summer on a trial basis. If it became as popular with American audiences as it had been with British TV fans, it would run the following January on a regular seasonal basis.

THE AVENGERS became an instant success here, just as it had been in England, and the charming personality of Diana Rigg was thought to be a major factor of that success. (Not slighting Mr. Macnee, of course, who was also excellent!) THE AVENGERS ran successfully through the summer, and did return the following January, 1967, with new, full-color episodes. You think "Maude" in 1975 is a fully-liberated woman? Take a look at Mrs. Emma Peel of 1966!

Steed and Mrs. Peel shared well over 70 incredible adventures together, some of which are capsulized below:

"ROOM WITHOUT A VIEW," 1965. In this early adventure Steed and Mrs. Peel discover men using a chain of hotels as a cover to capture and brainwash English agents for secret information, falsely convincing them that they are in a Japanese prisoner-of-war camp. Mrs. Peel becomes an unwilling guest! (Written by Roger Marshall.)

"THE HOUSE THAT JACK BUILT," 1966. In this bizarre adventure Mrs. Peel is told that her uncle has willed her his mansion. Upon investigation she finds the house is one huge automated trap intended to first drive her insane, then kill her. She learns the house was built by a mechanics expert that she fired years before when she headed her father's company. (Written by Brian Clemens.)

"THE JOKER," 1967. Mrs. Peel, lured alone to an old mansion in the country, is stalked by an unknown killer and strange visitors in the night. Other elements include a weird young girl, voices coming from empty rooms, a haunting German tune, and unexplained screams in the fog. (Written by Brian Clemens.)

"MURDERSVILLE," 1967. Mrs. Peel stumbles on a small isolated town where murder is legal --- in fact, many people lure their intended victims there in order to do them in. Eventually Mrs. Peel becomes involved, and the entire town marks her as their next victim! (Written by Brian Clemens.)

"THE WINGED AVENGER," 1967. Steed and Mrs. Peel battle "The Winged Avenger", a comic-book character somehow come to life, complete with boots which enable him to walk straight up the sides of buildings. His objective? Murder! (Written by Richard Harris; featuring cartoon drawings by Frank Bellamy, an award-winning English adventure-strip artist.)

COMING NEXT IN PART II --- The resignation of Mrs. Peel; her replacement by Tara King; Linda Thorson.

* * *

"THE AVENGERS"

CLUB NEWS!

And Other Pertinent Points → by Al Tanner, editor

I guess we all thought it would be a long, long while before we saw a *forty-page* issue of THA in print. I know *I* did. But here it is...and I want to tell you *why*.

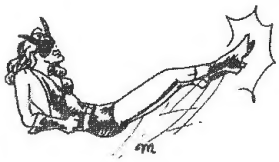
No, it's not because we've suddenly made a tremendous leap ahead in the size of our CHFC membership. Actually, despite the delight which our members have shown in the first three issues of THA, we are still in the necessarily-lengthy process of making all the comics heroines fans around the country *aware* that there finally *is* a publishing club devoted exclusively to their interest. We're making steady progress in that direction, but it's going to take time.

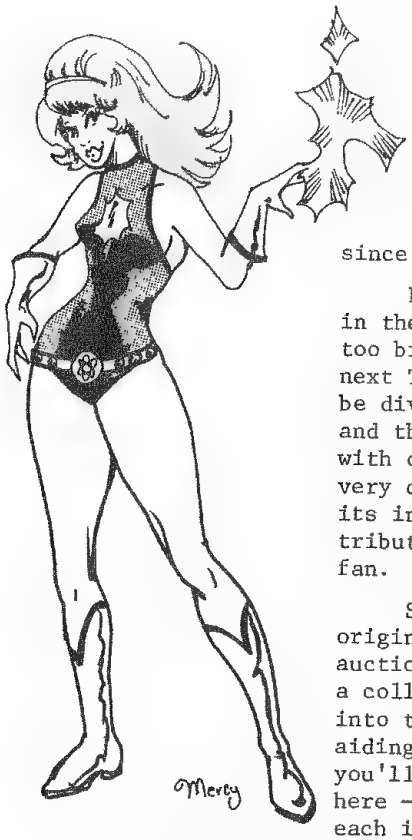
The four extra pages in this issue have nothing at all to do with the club's financial status. Here is the explanation. I have been so tremendously impressed with the dedicated effort and meticulous follow-through with which the many members of our staff have thrown themselves into fulfilling their various AHPA roles that I had been thinking of finding an appropriate way in which I could show my admiration and appreciation. Then an idea hit me full in the editorial face! What could be *more* appropriate than to create a bonus for *everyone in* the CHFC of four extra pages in THA #4. If I want to honor the remarkable people who have created THA to the delight of *all* of us (and *nobody* tells a publishing-editor that he can't if he wants to!), I believe this is the kind of "honor" they would most desire: that's the kind of people they are.

Needless to say, our regular staff, along with other contributors, have provided plenty of fine material with which to fill forty pages, and the extra length will also allow for some expansion of my own thoughts and those of our lettercol writers. So here it is, staff members, a little surprise I decided to spring on you...and one in which every CHFC member can share. ...It's been a pleasure.

In this issue we're tagging all the bases: we're dealing verbally and artistically with the glamorous adventure heroine as she's been presented in comics, on TV, in the movies, and in books. We're hearing here not only from the always-entertaining members of our staff, but also from a number of other actively-interested CHFC supporters. If this isn't what you club members want to see in THA, then please let us know what *is*! (On the other hand, note that we're going to "stick to subject": we're not going to abandon our members' basic interest by branching off into other quasi-related subjects as so many other fanzines have been prone to do. We promise that when comics heroines fans join the CHFC, they will receive published material which is *always* comics-heroine oriented!)

As we previously announced, we are now beginning to offer the original artwork which has been published in THA for sale to the highest bidder. You will find a mimeographed bidding form enclosed with this THA issue which lists the illos for sale from THA #1 and #2. (Later we will offer our artists' original work as published in subsequent issues.) Please enter your bids on the form as the directions indicate and return the form to us. Do not send any money. As you know, THA illustrates every type of comics heroine from the Golden Age favorite Black Cat to such recent newcomers to the





comics scene as Nova Kane, who has just become a full-fledged *super*-heroine in the Charlton line, along with many comics villainesses, TV adventure heroines, and so on. So you'll have little trouble finding illos of your own favorite characters on which to bid. (On the other hand, I'll bet the work of our fine AHPA artists and writers has turned you on to some *new* favorite characters since you joined the CHFC!)

Note that after the deduction of postage costs in the case of extra-large original illos which are too big to be mailed to their buyers with their next THA copies, the money paid for each illo will be divided evenly between the general CHFC treasury and the individual artist. We hope you'll agree with our feeling that both of these recipients are very deserving ones, for both the club itself and its individual artists are working actively to contribute to your interests as an adventure-heroine fan.

So whether you are a veteran collector of original comics-related artwork or whether our THA auction is your first opportunity to begin to build a collection in this field, we hope you will jump into the spirit of this mutually-beneficial way of aiding our cause. Bid freely and bid often! I hope you'll be lucky enough to get some real bargains here - but remember that only the highest bidder for each illo will be able to add it to his own collection of *original* artwork. And remember that original artwork has a special value of its own which cannot be directly compaired to that of printed illustrations....Check every mimeographed bidding form for the deadline date.

Dwayne Best responded to my general query in "Club News" in THA #3 by telling me that he has indeed been keeping a systematic record of the number of illos of every specific character which have been published in THA. He reports that the first three issues of our zine contained illustrations of *sixty-six different* characters - not counting a few others which even Dwayne was unable to identify by name. I don't know about you, but to me that's a fantastic figure! (Speaking of fantastic figures, Tom O'Reilly and I have cooked up another little surprise for you for this issue. I'll get back to that later on.) In most cases, of course, the same character has been illustrated several times. Working from Dwayne's carefully compiled lists of frequencies, I come up with a grand-total of...are you ready for this?... *150* - that's right: *one hundred and fifty* - character illos in the first *three* issues of THA!...Wow! Like so many of you have been saying in your letters, THA certainly *isn't* "just another of your ordinary fanzines!"

Of course Dwayne is likely to short-circuit his computor if he starts to count and identify the characters which Strick has illustrated so beautifully on the wrap-around cover of THA #4. According to Strick (Lord knows, *I* haven't had time to count them!), there are 90 heroines and villainesses on this cover! I suggest that you readers don't take time to try to count them, but just relax and *enjoy* them. Don't worry, Dwayne, I'll send you a copy of Strick's list so you can keep your stats complete and up to date.

One of the best things about being the AHPA publishing editor is that I can be the one to dispense good news, and here is a case in point. The first issue of THE ADVENTURESS will, in all probability, be ready for publication

in early April. Things are looking better and better as far as the availability of quality material for these AHPA fiction zines is concerned. For example, one of our top THA artists, Tom O' Reilly, has recently joined the ranks of our fiction contributors. He'll be producing a series of action strips featuring Psyche, a heroine whose stories will combine overall realism with a well-contrived "super-power" angle. I'm not guaranteeing anything yet, but it may well be that THE ADVENTURESS will become a *bi-monthly* publication just like THA is. I think both of these zines will be equally popular with CHFC members, and we will want to expand the sale of TA to comics fandom in general.

You'll notice that we've been gradually expanding in another respect: we've been adding to our regular AHPA staff. As of THA #3, Chris Padovano (that's his illo of Black Canary at the right) became a new staff artist. We have this creative young man slated primarily for writing and drawing strips for TA, but you'll also be seeing some of his work in THA issues.

Our latest appointment to the staff is that of writer-artist Kirk Hastings as a department editor. Kirk is already functioning very efficiently in this role, having handled the layouts of six pages of this THA issue, and in due course you'll probably be seeing some of his work in THE ADVENTURESS as well, for he is potentially a very versatile member of our AHPA team.

Needless to say, we are especially anxious to produce for you CHFC members a new zine featuring good b/w strips and *fully*-illustrated short stories centering upon the exploits of adventure *heroines*. In truth, we see - just as you do - that the comics industry itself is doing relatively little at this point in that respect. Marvel has promised to give Red Sonja, a potentially terrific character, a "fair tryout" (is that what Shanna and The Cat received?) in her own color comic. Meanwhile, they represent the heroine only through Valkyrie and the other constantly-changing female members of hero-groups, and of course some subordinate female characters in other hero-oriented Marvel pubs.

DC, having cancelled RIMA, now offers only a single heroine title: WONDER WOMAN. This is, in fact (pending RED SONJA), the *only* color book in the adventure-comic field which is devoted to an individual heroine. Obviously, in terms of the comics publishers' market analysis, we adventure-heroine fans are in the minority - and the *majority rules*.

We note with considerable consternation that WONDER WOMAN'S circulation figures have been slipping down into the mar-

(Continued on page 31)

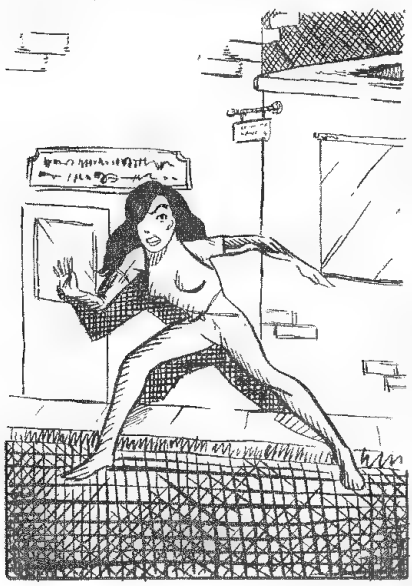
Vault of Villainesses

by Dwayne Best

One of the most merciless women ever to appear in comics met a well-deserved death last year. I am speaking, of course, of Madame Hydra (also known as the Viper). In her few appearances she outmatched most of comics' other villainesses in sheer evil. In later years she became a fanatical revolutionary, an act that would lead to her death.

To understand her later actions, we must examine her earlier life. As a child, she escaped death in a revolution that ravaged her European homeland, killed her parents, and left the right side of her face permanently disfigured. Alone, she drifted into crime, and eventually into the ranks of Hydra. She worked her way up in the organization, and after the apparent death of Baron Strucker she eliminated all those of higher rank who stood in the way of her goal - the rank of Supreme Hydra. She entered the role completely, dressing all in green, even to her lipstick. Still tormented by her scarred face and tragic past, she ruled her agents with an iron grip, calmly consigning to death all those who failed in their missions. During this time her plans were upset by the entrance of Captain America and Rick Jones, until Cap was apparently shot by Hydra agents. She managed to disrupt the funeral, planning to kill Nick Fury and the Avengers, but of course Cap wasn't really dead and arrived in time to stop her. At the end of this story, Madame Hydra vanished in an explosion and was believed dead.

Nearly four years later (AVENGERS 107; Jan.,1973) it was revealed thet the Space Phantom had assumed her identity during the final battle with Capt.America, hurtling her into Limbo while he led the attack. Her escape from death, however, was not obvious until CAPTAIN AMERICA 180 (Dec.,1974). The Space Phantom must have returned to Limbo at the exact second of the explosion,causing an interdimensional displacement that saved both of them from harm. She went into hiding, fearing the same penalty for failure that the had inflicted on so many others.



It may be logically argued that her stay in Limbo affected her sanity. She became maniacal and obsessed with a hatred of capitalism. Under her direction, the Serpent Squad, formerly a profit-seeking band of super-villains, became a force for nihilism. She added Princess Python and the Warlord Krang to the group, while coldly murdering the Eel's brother, the Viper, and taking his name and costume. When trapped in a shootout in a burning house (reminiscent of the Patty Hearst incident, as was her name change and ideological mania) she was willing to die, hoping that her death would inspire others to take up her cause.

MADAME HYDRA'S APPEARANCES:

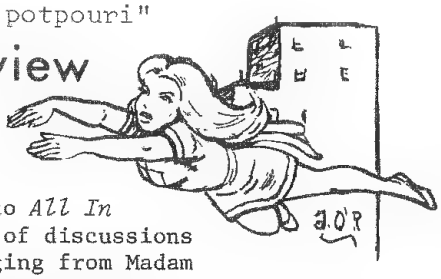
CAPTAIN AMERICA 110,111,113,180-182

THE COMIC-BOOK BOOK
Edited by Don Thompson and Dick Lupoff. New Rochelle, New York; Arlington House, 1973. 360 pp. $8.95

"An interesting potpouri"

Book Review

by Jeff Thompson



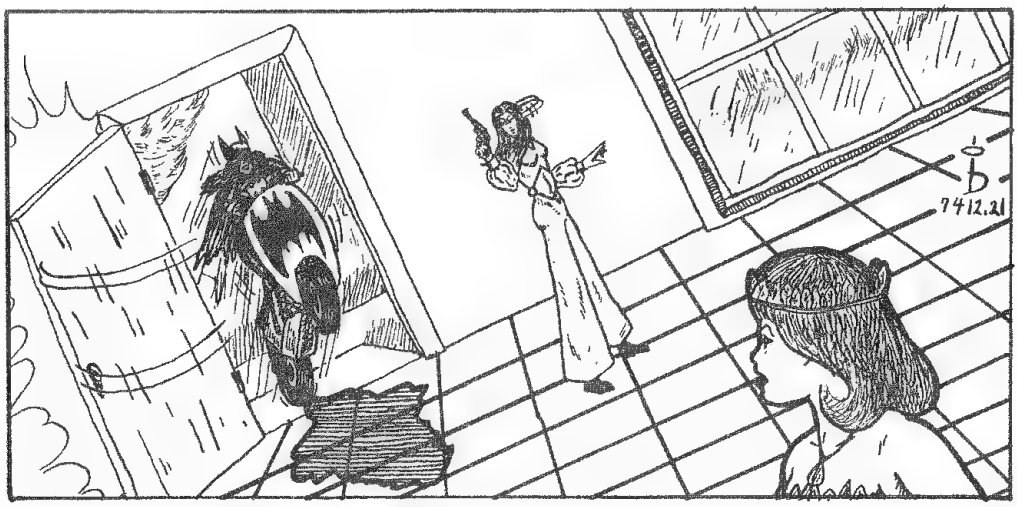
Don Thompson and Dick Lupoff's sequal to *All In Color For A Dime* is an interesting potpouri of discussions by several well-known writers of topics ranging from Madam Fatal (a transvestite comics character!) and comics heroes on radio to the birth of MAD magazine and Zatara the magician. Writers such as Don Thompson, Dick Lupoff, Maggie Thompson, Don Glut, Camille E. Cazedessus, and Ron Goulart discuss Plastic Man, the Fantastic Four, Mickey Mouse, Donald Duck, the military comics heroes, Frankenstein, The Spirit, Tarzan, and EC Comics in chapters which include an average of four reproductions of comic book pages or covers.

The definite highlight of the book is the thirty-page chapter on comics heroines written by Juanita Coulson, the publisher of YANDRO, a sci-fi fanzine. The chapter is called "Of (Super) Human Bondage" and covers almost twenty heroines from the Golden Age to the present. Ms. Coulson extensively discusses Wonder Woman and her thirty-five-year careerand reprints two pages from two Golden Age stories starring the Amazon Princess with the Holiday Girls and Steve Trevor. Featured also are the covers of ADVENTURE COMICS #397 and SUPERMAN'S GIRL FRIEND, LOIS LANE #24.

The chapter includes a brief history of the short-lived, disjointed career of EC Comics' Moon Girl, an obvious rip-off of Wonder Woman.

It is apparent that Ms. Coulson is fond of Mary Marvel, a heroine with whom she grew up. She talks about her favorably in her article. She also offers detailed discussions of Black Canary and Lois Lane. Her tone in this article suggests that she dislikes Lois very much, but almost all of the other heroines that she mentions appear to be to her liking.

Not to be omitted from a summary of the chapter are Supergirl, Batgirl, Hawkgirl, and Sue Richards - or the Golden Age heroines: Sheena, Bulletgirl, Black Cat, Invisible Scarlet O'Neil, Iron Lady, Phantom Lady, and Harlequin. And if you are a Zatanna fan, fear not! Zatanna is discussed in Dick O'Donnell's interesting chapter on comics magicians, and a



page from an Atom story in which she guest stars is reproduced in the book.

I would rate this book excellent, if only for the chapter concerning comics heroines - and that's what the CHFC is all about.

Incidentally, I obtained my copy of THE COMIC-BOOK BOOK through The Nostalgia Book Club, 525 Main Street, New Rochelle, New York 10801. This establishment sends its members regular bulletins displaying offers of factual volumes and records with no obligation to purchase anything. A member may order any books or records which interest him. I recommend the NBC to nostalgia fans.

In THA #5, I expect to begin a new two-part article tentatively titled "Fantastic Fems" and tracing the history of heroines in FANTASTIC FOUR.

Advertisement

A Note to "Star Trek" Fans :

Gene Roddenberry is currently negotiating with Paramount Pictures for a full-length theatrical version of "Star Trek", using the original cast of the series.

NBC would be interested in returning the show to television provided the sets, costumes, and props were paid for by Paramount -- an expense that could be met in a motion picture budget.

© 1975 Filmation

Therefore, now is the time to send a card or letter to the studio urging a "ST" movie with the original cast. A universe of heroine adventures existed in "ST", and your interest could restore the show we knew and expand its format. Please write to :

Mr. Frank Yablans
President
Paramount Pictures
5451 Marathon Street
Los Angeles, Calif. 90038

Thanks !

FEEDBACK... by ted delorme 7509.3

Well, People, I'm surprised. Happily surprised! Some of you people out there actually agreed with me, and took the time to write in and say so. Thanks a lot; I appreciate it. I've been involved in set-ups before where the reader is supposed to write to the writer to read (confusing, isn't it?), and of all those times, I got a grand total of one reply. Disheartening, to say the least. But here, in the CHFC, the old rule of "I know you're out there, I can hear you snoring..." just doesn't apply!

And now, an even bigger surprise: Almost everyone agreed with my column in THA #3! The general concensus disapproved of the way many heroines were being handled by the professional comic people. Lester Boutillier summed it up nicely with, "There seems to be no middle ground in comics. A heroine's either a whimpering girlfriend or a sadistic tigress." Maybe that's why THA is so popular. We treat heroines as people who are just a tiny bit different from "normal" folks.

Several of you wrote in to tell me that Amazon babies come from clay statues. Sure you don't mean the stork brings 'em? Ah, such innocence. I'll be giving you my version of the story next issue.

Jo Papin thought I should have felt a bit more sympathy for poor old Queen Hippolyta. Well, I feel sorry that her affair with Mars didn't work out, but, like the Carpenters say, love is surrender, and you take your chances whenever you surrender. Hippolyta was willing to take the risk, so she should be willing to take the consequences.

Not only did Lars Kuam approve of what I said about the Amazons, he backed me up with four pages of quotations and issue numbers showing the utter contradictory facetiousness of a society which has never practiced what it preached (and preached, and preached, and....).

Frank Travellin was the sole dissenter of the bunch, writing that he enjoyed Lois Lane's adventures when Bridwell and Woolfolk kept a watchful eye on her. He advises: "Just think of it as a spin-off comic, like Rhoda from Mary Tyler Moore."

And Dwayne Best wanted to know "Is there anything in heroinedom that you do like?" Why sure, Dwayne. Gerber's version of the Black Widow is good, as is his Valkyrie characterization from DEFENDERS. And Mantis is alright, except when that one refers to that one as "this one" (No, this one won't run that one by you again). And most others have occasional enjoyable outings, but none have really surfaced as remarkable continuing characters.

Moving ever onward: Hey, there's a new heroine in our midst! Over at Charlton, E-MAN's girl, Nova Kane, got hit in the back with a solar flare and gained powers similar to her beau's. My reaction: mixed. For a little over a year now, Nick Cuti and Joe Staton have been offering the most original comic on the stands. Their characters were perfect! Nova Kane was one of the prettiest, wittiest, most interesting gals under a four-

color press. She was great. . . .as she was. I hate the idea of changing her. But then again, I love the idea of Nick Cuti and Joe Staton collaborating on a heroine who will be seen regularly. I only hope she doesn't give up her belly-dancing and college work for something frivolous like full-time superdeed-doing.

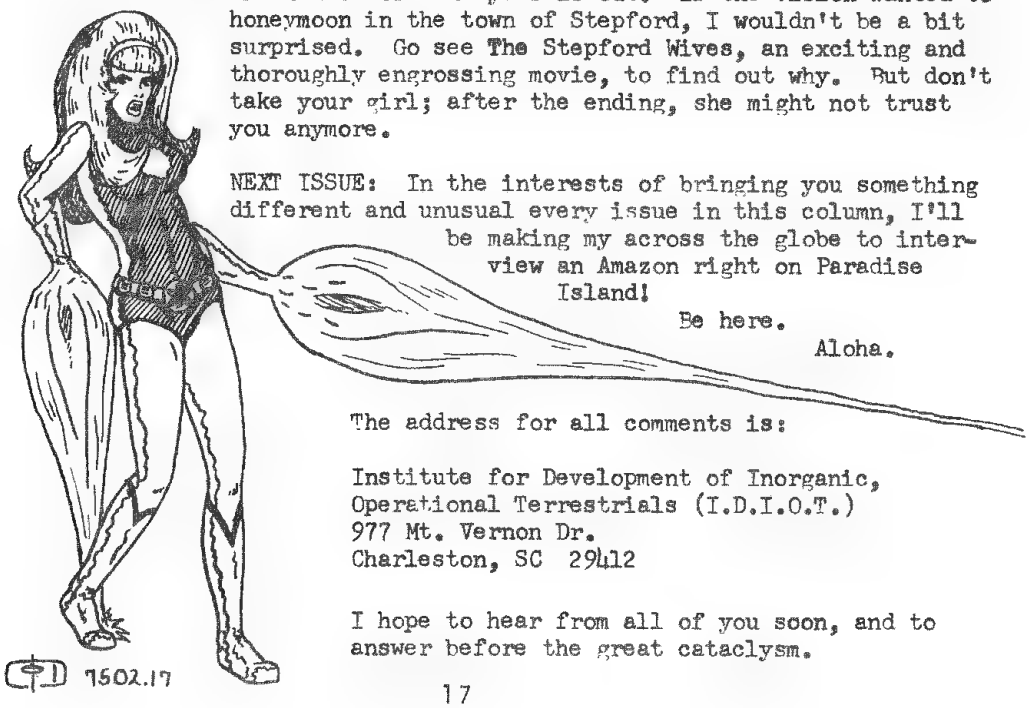
Did everyone stay up late to watch "It's a bird, It's a plane, It's Superman!"? Hope you all took note of the characterization of Lois Lane. She was portrayed as a scatter-brained, Lucille Ball-type chump who was constantly clinging to Superman's cape. Ridiculous? It didn't come out of thin air! This was an exaggerated view of the image Lois has projected to the general public, and she'll continue to be viewed in that light until she does something drastic to change it, i.e. marry him or leave him alone. Comments?

National's sudden wild rash of expansions shows that Infantino is willing to try anything. Anything, that is, except heroines. The only female in the entire batch of barbarians and other losers is Bat-Girl. She'll be appearing with Robin in a one-shot issue of First Issue Spec sometime in the near future.

Meanwhile, over at Marvel, Red Sonja seems to be the girl on the go. Besides her infrequent guest-shots in Conan's numerous mags, she'll now be going solo in the new KULL AND THE BARBARIANS b/w mag, as well as in her own color comic.

DEVILINA #2 Sank even deeper into the mire of trash which Atlas seems to be developing. More gore, more nudity, less plot, less quality, none of it sits well with me. I only know of one person who has had anything good to say about this mag, and even he wasn't too enthused.

By now you've all probably heard that the Vision and Wanda will be getting hitched before the year is out. If the Vision wanted to honeymoon in the town of Stepford, I wouldn't be a bit surprised. Go see The Stepford Wives, an exciting and thoroughly engrossing movie, to find out why. But don't take your girl; after the ending, she might not trust you anymore.



NEXT ISSUE: In the interests of bringing you something different and unusual every issue in this column, I'll be making my across the globe to interview an Amazon right on Paradise Island!

Be here.

Aloha.

The address for all comments is:

Institute for Development of Inorganic,
Operational Terrestrials (I.D.I.O.T.)
977 Mt. Vernon Dr.
Charleston, SC 29412

I hope to hear from all of you soon, and to answer before the great cataclysm.

DO YOUR OWN RESEARCH ON THE GOLDEN AGE

-by Bob Rodi

Wonder Woman's "roots" have been a topic of intense discussion for years. Her defenders are more politically inclined individuals...like Gloria Steinem. Her accusers are usually psychiatrists...like Fredric Wertham.

What seems to be forgotten in all the ranting is that the original Wonder Woman is lots of fun. And, with the amount of material available on and about her, there's no reason why you can't experience the controversial heroine for yourself.

DC, Wonder Woman's publishers, recently released giant-size copies of Wonder Woman's two original magazines, Sensation Comics #1 and Wonder Woman #1, as part of their exciting first edition line.

For comic collectors, the Sensation #1 comic is very collectible. Between it's glossy bronze covers is an exact replica of that classic comic, complete with Wonder Woman's first adventure and a slew of back-up heroes (including a newcomer named Wildcat).

However, non-collectors may shun this issue...there is only one WW story, after all, and that very story has been reprinted a few times.

The non-collector would be better off buying Wonder Woman #1. Collectors may find this issue less collectible, as it has no cover reporoduction with the comic (instead, the cover is printed on the cardboard wraparound, which is not nearly as attractive or collectible). However, fans will find this a golden opportunity to experience the original Wonder Woman at full strength. Several of these stories will probably never be reprinted, due to minor code restrictions, in DC's reprint comics (an example is a story which uses an Uncle Tom image for blacks) but they are good stories.

Still, it must be mentioned that Wonder Woman #1 is a classic because it is #1...rather, because it is a milestone, not because it is a particularly good issue. Charles Moulton (pen name of Dr. William Moulton Marston...or did you know that?) and artist H.G. Peters were not so much craftsman as they were entertainers, and Wonder Woman #1 suffers from some technical flaws. Today, however, they're simply lovable examples of Golden Age pioneering.

There IS, however, a volume which contains nothing but Golden Age Wonder Woman classics...and a bit of Amazon history (or, speculation, take your pick) as well.

The book, published by Holt Rinehart & Winston and Warner Books, is the first in a series of feminist volumes published by Ms. magazine. However, I am sure that Wonder Woman, the book in question, will sell only because of it's heroine, and not because of what she represents.

This is not to undermine the intentions of those involved... Gloria Steinem wrote a nice, rather heart-warming introduction and the piece by Phyllis Chesler is mind-boggling...though I really must admit that it all goes too far after the fact. The reason for the book is Wonder Woman, and once you get around to her, you really know what it's all about.

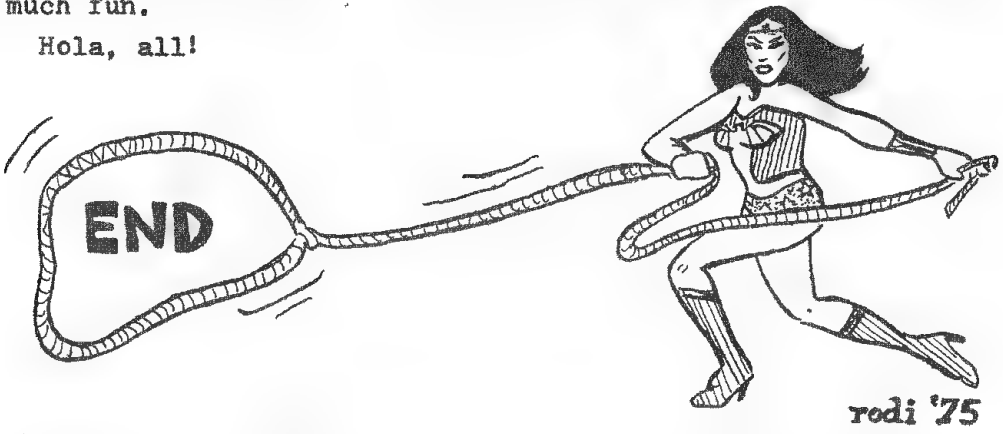
There are four sections of stories..."Origins," "Sisterhood," "Politics," and "Romance." Each section contains the most masterful Moulton/Peters tales dealing with these aspects of Wonder Woman.

As a result, the Amazing Amazon is completely laid bare to us. Moulton may have written clumsy stories (as Wonder Woman #1 will attest) but he certainly was skilled. As you close this volume, you have the feeling that you DO understand Wonder Woman, that she is a multi-faceted person with more motivations that simply to crush evil (a fate sadly dumped on many Golden Age heroes). Perhaps her reality disturbed Wertham; after all, wasn't Wonder Woman supposed to be fantasy? Perhaps not...but that's another debate.

The book is printed on high quality paper with deep, beautiful coloring and is a definite collector's item. The stories, even those within the same sections, have lots of variety. I was impressed by their quality, and, after reading for awhile, I found them to be representative of what many comics writers and artists are striving for today.

The original Wonder Woman has never been more popular (OR more controversial). As a heroine addict, you owe it to yourself to pick up one or more of the above volumes dealing with her Golden Age exploits. Being well-read has never been quite as much fun.

Hola, all!



HALP! I need more examples of heroines in the media for review in THA. Any suggestions, anyone? Any demands? Any lonely people who'd care to drop a line, ever? I'm Bob Rodi Jr., of 34 Chatham Lane, Oak Brook, IL 60521. Be hearing from ya.

TOR

the heroine revue

NIGHTSHADE

the darling of darkness

by Scott Gibson

Fandom, as a whole, tends to regard the Charlton Line as a 'dark-horse candidate in the comic book race; a distant third-place behind Marvel and DC, if even a third-place at all. Yet, in September of 1966, Charlton gave us one of the most promising and original super-heroines in the history of comics.

In CAPTAIN ATOM #82, the Captain was summoned by the Pentagon to curtail the activities of a mysterious felon called The Ghost. The Ghost had been stealing from private industry, but government officials were worried that he would begin attacking federal agencies, as well. Thus, the Captain, along with another agent, was assigned to solve the case. That other agent was Nightshade, a heretofore unused government operative. Captain Atom was opposed to working with her; to wit: "That female agent will probably cause more problems than the Ghost!" However, 'The Darling of Darkness,' as Nightshade came to be dubbed, soon proved her worth. Her secret identity was revealed to be that of Eve Eden, a senator's daughter. When Captain Atom asked her why she, a girl with everything, would risk it all by becoming a super-heroine, Eve turned away from him abruptly, saying that it was for a reason that she could not explain—at least, not yet. That was all of the insight into her past that was revealed in that first story. From there, Eve and Captain A traveled to Fort Knox, having learned that the villainous Ghost would next strike there. They arrived just in time; while Nightshade battled all of the henchmen, Captain Atom handled the Ghost himself. The story ended with Nightshade asking the Captain to have dinner with her; certainly a very feministic thing to do back in '66.

This story, twenty pages in length, was scripted by Dave Kaler, illustrated by Steve Ditko, and edited by Dick Giordano. All in all, it was a very poorly constructed piece of work. The basic plot was good enough, but the inattentiveness to a number of important details cheapened the story's overall impact and stretched credibility a bit too thin. A good deal of effectiveness was lost by the way Nightshade was introduced into the story-line. A government official told Captain Atom that the C.I.A. knew "very little" about her, except that she was "well trained." Now, anyone knows that no government agency is about to use a masked intelligence agent on any top-secret case when they know almost nothing about the agent! Nonetheless, that's apparently what they did here. We may assume that the C.I.A. did know Nightshade's secret identity, although that fact is never actually stated anywhere. There were a number of other inconsistencies in this story, but since they did not have a direct bearing on Nightshade, I'll not delve into them.

ANOTHER NIGHTSHADE: THE MARVEL VERSION

Nightshade's costume consisted of blue boots, gloves and dress, with an orange belt, collar and mask. She also wore black stockings and a black skullcap over a brunette wig (Eve's own hair was blond). Oddly enough, on the cover of this issue, she appeared in a greatly-altered version of that outfit, minus the skullcap and stockings, & sporting orange sleeves. She wore a different mask entirely. In this first story, she

displayed no special powers, but simply kayoed the crooks with judo and other fancy fighting techniques. It was not until later than she began to display her special power.

Nightshade was back in **CAPTAIN ATOM** #85, this time wearing the outfit she had worn on the cover of **CA** #82 (now her regular outfit). But, in this issue only, Eve Eden was depicted as having brown hair! The story was called "Strings of Punch and Jewelee," and pitted the Captain and Nightshade against a pair of puppeteers-turned-crooks. The evil pair kidnapped Captain Atom, and it was up to Nightshade to rescue him. In the process of doing this, the Darling of Darkness revealed a few more details about her clouded past. She attempted to sneak into the criminals' lair, but was stopped by an electric fence. She wrestled with her conscience for a moment, saying to herself, "I'm taking a dangerous chance, but I'll have to use that dreadful power again if I'm to save Captain A." The "dreadful power" to which she referred had never been mentioned or utilized before in any of the CA stories, and apparently no one except Nightshade herself knew about it. She pressed a button on her belt--and disappeared, leaving behind only her shadow! No explanation was made of how she was able to do this, or when or where this power had originated--readers had to content themselves with an editorial note which promised to tell all in a later issue. From there, Nightshade slipped into the hideout and proceeded to help free CA and then to capture the crooks. Although she apparently could grab and punch other people while she was in her shadow-form, no one could grab or hold on to her.

This story, again created by the Kaler/Ditko team, boarded on being excellent. Nightshade was alloted a fair share of the action, and better detail and characterization prevailed on all accounts. We were introduced to Nightshade's Air-Cushion, a flying-saucer-like vehicle designed for her by the C.I.A. We also learned this issue that the Darling of Darkness could only use her special shadow-power in partial darkness. If she could not find a shadow in which to transform herself into her own shadow, she could not change at all. She was also able to use her power in total blackness, but in a brilliantly-lighted room, she was helpless. When Captain Atom asked her when she would reveal her mysterious past to him, her reply was the same: "Not now...Not yet." His retort to her was, "Honey, you're more mysterious than the Ghost!" Obviously, a romantic entanglement was beginning to grow between the two of them; in #82, the Captain was saying she'd be more trouble than she was worth; now, he was calling her "honey."

Another interesting, if somewhat off-the-point item, were Punch and Jewelee, this story's antagonists. Generally, when we see a man and a woman as compatriots in crime, the man tends to be both the stronger member and the ringleader. Yet here, Jewelee is quite clearly both the leader and by far the more-powerful of the two. Punch's only powers seem to be the ability to fly and the control of a set of electronically-charged marionette strings. Jeweleee, on the other hand, capitalized on a 'precious-stones motif,' with a diamond-designed outfit. She possessed a collection of special jewels, each having its own unique power, including such things as blinding-flash jewels, and hypnotic jewels. At the end of the story, Jewelee alone escaped--with her jewels--while Punch was delivered to jail.

In #86, Captain Atom and Nightshade were again bedevilled by the Ghost. Nightshade called upon her strange shadow-power once more to save both herself and the Captain, but nothing more of her strange background was uncovered. She did have a new weapon, something called the Ebony Bomb, but just what its precise powers were was not revealed. This issues' artwork was not up to par, although the story itself was quite good. Nightshade's role was substantially reduced, despite her heroics with her shadow-power.

The backstrip in the Captain Atom book was Blue Beetle. When BB moved into his own comic, it seemed only right that Nightshade inherit that seven-page back slot. And it was just what the doctor had ordered. Beginning in CA #87,

the Darling of Darkness's career really began to go places. As if Steve Ditko hadn't been a suitable-enough artist, Jim Aparo, another very talented man, now took up the pencilling chores. Dave Kaler continued to handle the script. This would have seemed the opportunity for Nightshade to really make the big-time, perhaps even gaining her own book eventually, had her series not been discontinued after only three installments, in CA #89 (Dec., '67). This occurred because, sadly, the Captain Atom book itself had been cancelled. However, for the three issues which did carry her own series, Nightshade was never better.

Issues #87 and #88 featured a two-part story in which Eve Eden was kidnapped by a costumed foreign agent called the Image, who possessed strange powers over mirrors (not unlike the Flash-foe Mirror Master). It was while Eve/Nightshade had to do battle with him that the secrets of her past began to unfold. While we had known from her very first appearance that Eve's father was a senator, we had heard nothing about her mother. The entire picture never did become complete, since the facts of Nightshade's origin are scattered in the momentary reminiscings of Eve, here and there through the story, but we gradually came to realize that Eve's mother was from another world or dimension, where she had power over shadows. This trait she passed on to her son Larry and daughter Eve. The Senator himself never came to know of his family's special powers, nor of Eve's other life as Nightshade, due to a promise Eve made to her mother. The woman and her children were refugees from an assortment of strange animal-beings in their shadow-world, all governed by a force called the Incubus. While trying to escape from their shadowy realm, the woman was killed by these animal-things, and her son Larry taken prisoner. Only Eve escaped unscathed. She and her dying mother returned to Earth, only moments before the woman's death, where Eve promised her that she would never tell her father, but that she would someday go back for her brother.

The reminiscings ended there, as Eve managed to escape from the Image's hide-out. Changing to Nightshade, she raced to her father's house, where he was worriedly conferring with several other senators. Unfortunately, the Image got there first, and was threatening the men with a bomb, unless they agreed to drop the plans for tightening the U.S.'s defense system. Nightshade arrived in time to wrest the bomb away from him, and the two tussled. Finally, resorting to her shadow powers, the Darling of Darkness was able to best the Image. So he darted for a mirror (he was able to escape into mirrors!) and hurled himself into it, leaving behind the ticking bomb. Nightshade grabbed it and flung it into the glass after the fleeing criminal, and the mirror exploded. Pausing briefly to sermonize, she kicked a piece of the shattered mirror and pronounced, "This is how all plans to destroy freedom should end. Seven years bad luck to all our enemies!" (Sounds a bit like the Golden Age Wonder Woman, no?).

Actually, there is some doubt expressed as to whether or not the Image was actually destroyed. Probably, if the series had endured much longer, we'd have seen him return, since he was a good costumed villain for Nightshade.

Eve, although not Nightshade, also appeared briefly in the Captain Atom story in this issue, too. Her cameo there simply served to reinforce the theory that the two had fallen in love.

Issue #89's Nightshade-venture seemed to promise the return of the Image once more, since the story was titled "Masque of Mirrors," and the caption on the splash page proclaimed the return of an old foe. Eve and Senator Eden were attending a masquerade ball. While dancing with her dad, Eve accidentally bumbed into another partygoer, an attractive blonde woman wearing an odd necklace. The necklace stirred something in Eve's memory, so, on the pretext of returning to her car for something, she slipped out and changed to Nightshade. She did this with the aid of a new invention designed by the C.I.A. It was called the Black Cloud, and it was simply a smokescreen under which she could change identities. It was a rather useless invention at best, since having Eve Eden disappear into a billious black puff and then seeing Nightshade come dashing out of the same puff isn't the most subtle thing the C.I.A. might have come up with. At any rate, Nightshade dashed back to the party, carrying a

skateboard (Yes, a skateboard!). Meantime, in the ballroom, the promised villain had finally put in an appearance. It was Jewelee! The renegade villainess from CA #85 was back, in the same costume, but now calling herself Jewelee, Queen of Gems. With her hypnotic jewel (the one Eve had recognized earlier in the necklace), she had rendered all of the wealthy masqueraders lifeless while her henchmen stripped them of all their own gems. Nightshade raced in then, aboard her skateboard, scattering the crooks right and left. Producing another new gadget, the Darling of Darkness created a black-light beam, which produced enough darkness in the room to enable her to change into a shadow and polish off the crooks entirely. The police arrived to arrest Jewelee and the others, but Nightshade confiscated all of the gem-gimmicks, to be turned over to the C.I.A.

This, the final story in Nightshade's career, was another good, if short and fast-moving one. It ended with most details neatly tied up, although there certainly must have been more to reveal about the super-heroine's origin. This installment did feature another flashback sequence in which we learned that Eve and her father had lived in Japan for a number of years when Eve was a girl. While there, she had secretly taken judo lessons, becoming an expert by age 14.

While Eve neither appeared nor was mentioned in the lead Captain Atom story, several references were made to their romance in the Nightshade story. At one point, Eve wonders what he is doing that night. At another, when Senator Eden asked his daughter why her Air Force Captain didn't escort her to the masquerade ball, she tells him that government orders kept him on assignment, but her thoughts reveal to readers that Captain Atom is on a super-hero-type assignment.

Nightshade's career spanned only a handful of issues, and a period of only fifteen months, yet in that time, she broadened the entire super-heroine field. Never did she appear as a mushy, emotional female. She either held up her end of assignments when teamed with Captain A, or carried the ball after he fumbled it. It would be nice to think that latter heroines learned something from her.

Nightshade's career was a joy to follow--although her own series lasted for only three seven-page installments, she battled two intriguing costumed foes. Her personality gained dimension as her saga progressed. Few heroines born since have been able to achieve the overall quality and excitement that this all-but-forgotten Darling of Darkness radiated. What more bitter irony could exsist for this Sweetheart of Shadows, than to fade forever into that dark dimension of forgotten Limbo? Who knows--perhaps that Limbo was actually her homeworld anyway.

Marvel's Nightshade, *in CAPTAIN AMERICA #164, comandeered a group of werewolves. When Cap thwarted her plans, she and her werewolf pets dove to their death from a tower.*

EDITOR'S NOTE:

Speaking of fumbling the ball, we did exactly that right here. Three of our staff artists, when asked on short notice to produce illos of Charlton's Nightshade for Scott's article, came up with a blank. (Cry shame if you want to, but could you come up with a description or drawing of the character in question?)

Mercy was able to provide illos of another Nightshade, and we think you'll agree these are a lot better than blank spaces (which would have been our alternative) in the illo spaces which Scott had allowed in his page layouts.

We hope you'll forgive us and give our art department credit for doing the best it could to pick up the fumble. Actually, I think our AHPA artists have done an amazing job, on the whole, of producing everything we've asked of them.

CHFC Comics Awards

BEST HEROINE COSTUME

Winner: Black Orchid
58 pts.
2nd: Black Widow
40 pts.
3rd: Supergirl
27 pts.
4th: Scarlet Witch
24 pts.
5th: Shanna
22 pts.
6th: Light Lass
19 pts.
7th: Medusa
13 pts.

BEST COMICS VILLAINESS

Winner: Catwoman*
60 pts.
2nd: Star Saphire
14 pts.
3rd: The Enchantress
12 pts.
3rd: Talia
12 pts.
5th: Umar
8 pts.
6th: Zazzala (Bee)
7 pts.
7th: The Huntress
6 pts.
7th: Madame Hydra
6 pts.
7th: Superwoman
6 pts.

(13 other characters received a combined total of 33 nomination points.)

*Catwoman won this award by acclamation! The overwhelming support she received in the nominations makes a final vote obviously unnecessary.

NOTIFICATION

We will formally notify the appropriate comics publishers and editors of the results of the voting for all CHFC awards. We hope they will give due consideration to "the official voice of America's comics heroines fans," which we are proud to say the CHFC does in fact represent!

HEROINE MOST IN NEED OF REVIVAL

Winner: Wonder Girl
42 pts.
2nd: Thorn
40 pts.
3rd: Batgirl
34 pts.
4th: Batwoman
26 pts.
5th: Black Cat
21 pts.
6th: Wasp
17 pts.
7th: Phantom Lady
14 pts.
8th: Sheena
8 pts.

Nominees For BEST HEROINE-COMICS EDITOR

Robert Kanigher
Denny O'Neil
Julius Schwartz
Roy Thomas
Len Wein

Cast your votes now for the editors you feel have done the most to produce adventure-heroine comics of the kind you most enjoy. (See the instructions below.) The editors listed alphabetically above have been nominated by our CHFC members for this award.

Also Vote Now For FAVORITE HEROINE TYPE

Wonder Woman type: with physical superpowers (strength, etc.)
Scarlet Witch type: with super-human mystical/mental powers
Batgirl type: with only realistic, "believable" skills, etc.

Which of these three basic types of adventure heroine do you generally prefer to see and read about in the comics. Vote only for the three types, not for any specific single heroine. For example, you might vote for: "Batgirl type first; Wonder Woman type second; Scarlet Witch type third."

In making your nominations and casting your votes, you may name THREE choices in EACH category, but be sure to indicate clearly which is your first, second, and third choice. These will receive 5 points, 3 points, and one point respectively.

Where final voting is concerned, you may vote only for candidates which have been nominated by the CHFC membership. "Write-in votes" for other (unlisted) candidates will be considered invalid.

The DEADLINE DATE for all the categories described in this issue is May 1, 1975. Nominations or votes which we receive after that date or which name candidates that are not eligible or which are not legible and clear in intent will not be counted.

~ ~ ~ ~ ~ ~ ~ ~

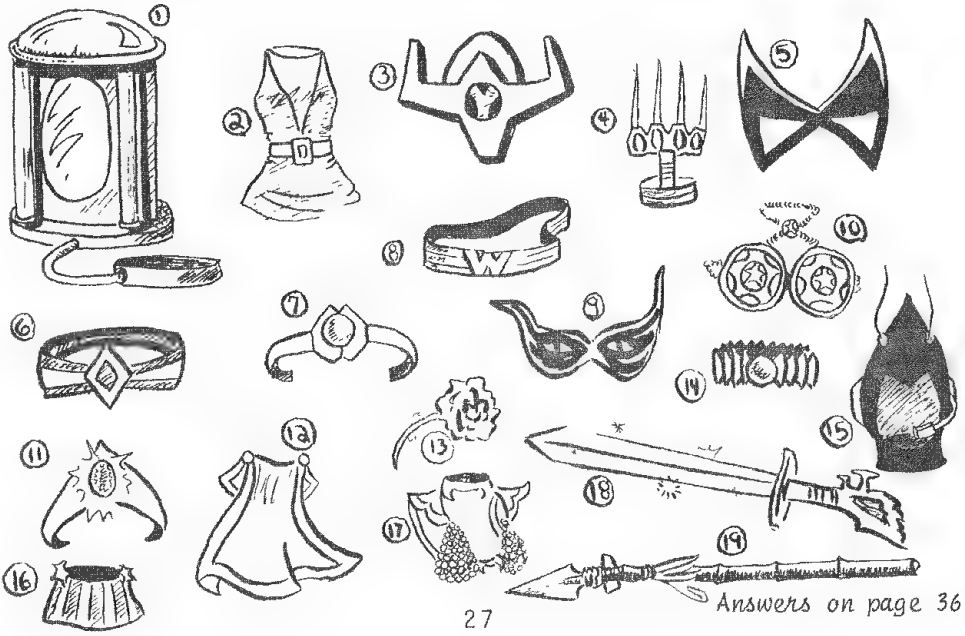
. . . AND PLEASE TELL US ALSO . . .

The results of your final voting for Favorite Heroine Type (which does not involve nominations) and Best Heroine-Comics Editor will be published, of course, in THA #5. In this issue, however, we have not called for new nominations in any additional awards categories. The reason is that we want to make a relative pause in our CHFC Awards project at this point while you tell us where you would like to see us go from here.

So when you send in your votes and/or letters of general comment, give us also your opinions and ideas concerning our future awards procedures. Would you like to choose winners in more categories, and if so, which kinds? (Of course one obvious one is Favorite Heroine, for which we will seek nominations soon.) Or would you rather see fewer categories voted upon? Do you agree with the principle that THA should act in this way as the agency for the selection of the favorites of the nation's adventure heroines fans? Tell us what you think.

CHARACTER QUIZ... *by Scott Taylor*

Can you identify the character associated with each item?



Answers on page 36

THE REEL- LIVE HEROINE

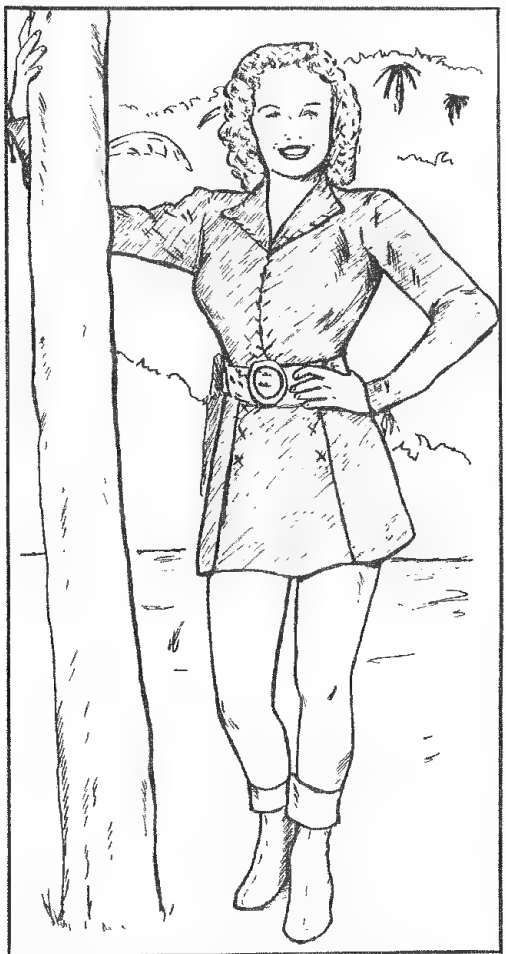
ART/ARTICLE by TOM O'REILLY

BEAUTY FROM BURROUGHS

The name Edgar Rice Burroughs usually conjures up a vision of the famous male hero, Tarzan, Korak, John Carter.

To me, however, it recalls a beautiful curly headed heroine facing peril after peril in weekly installments, THE JUNGLE QUEEN, Nyoka of the Movies!

While growing up in the fourties I had the good fortune to see most of the movie serials from the poorly conceived Batman to the excellant Captain Marvel and Phantom. One of my all time favorites and one of the biggest box office smashes of the time was Republics "Jungle Girl".



FRANCIS GIFFORD AS NYOKA

The opening credits informed us that Jungle Girl was based on characters created by Edgar Rice Burroughs. (In fact, the name Nyoka is never mentioned in his book) No doubt the only parallel between Republics 1940-41 serial and the Burroughs book was the title "Jungle Girl". Played to perfection by lovely Frances Gifford, Nyoka faced death in virtually every thrilling episode before the serial ran to its happy conclusion..

One of the most inventive plot twists in the story had one of the bad guys (Jack Stanton played by Tom Neal) obviously fall for Nyoka and become the hero! And who could blame him? Wearing a 1941 Mimi Skirt with calf length boots, Nyoka was one of the most fetching ladies to ever appear on the screen. The story line was exciting, the menaces were many.

Nyoka's father returns from Africa to civilization for a brief visit, only to be murdered by his evil twin brother who promptly assumes his brother's

identity. It seems he found out about an amulet that gives the location of the worlds largest diamond mine. Hiring a bunch of crooks led by Slick Latimer (Gerald Mohr) he returns to Africa to seek the treasure.

Nyoka immediately spots something wrong with her fathers behavior and he explains that he has had an accident and suffers from amnesia. He also discovers that the amulet he seeks is in the possession of the Jungle Girl and plots to get it.

Caught between the threat of her fake father's gang and the menace of the witch doctor Shamba (Frank Lackteen) who tries to turn Nyoka into a human sacrifice in order to control the African tribes, the jungle beauty really has her hands full.

In episode after episode, Nyoka faces peril in the best tradition of the cliff hanger. Stretched over a fire by the evil witch doctor, helplessly bound as a crazed ape comes nearer and nearer, poison gas, trap doors, rooms with movable walls that threaten to crush the lovely Jungle Girl.

I, like millons of others felt regret when the action serial ran it's final chapter. But wait!

The popularity of the Nyoka serial was so great that Fawcett Comics (then publishers of Captain Marvel) bought the rights to the Jungle Queen. Featured first as a back up feature in Master Comics, Nyoka quickly earned her own comic. Nyoka Comics were usually one complete story and Fawcett wisely followed the same formula that had made the movie serial such a success

FAWCETTS NYOKA. (IN THE SERIAL TRADITION...

As each chapter ends, we find our heroine facing certain death in the Jungle, and only after another article or strip do we discover how she manages to survive. As far as I know Nyoka was one of the few comics to use this movie serial/ cliff hanger formula to such a degree and, for that matter with such success.

Nyoka also had the distinction of being the only comic character ever to go from the movie serial to the comic! In every other case it was the reverse.

Now that D.C. comics have purchased the re-print rights to Captain Marvel, one might hope that they will think about doing the same with some of the other great Fawcett titles: Radar, Golden Arrow, and Nyoka - The Jungle Queen.

NEXT: SHEENA COMES TO TELEVISION

ARTIST'S FORUM

INKING AND TECHNIQUE

Last issue I covered the importance of life-drawing and the need not to become overdependant on comics. However, comics certainly do have their place when it comes to learning how to illustrate comics.

Before I actually get into techniques that can be learned from comics, I want to summarize the purpose of inking. Originally, inking was merely used to trace-over a penciled drawing to make it black enough for printing. This could only be done for line drawings where no shading is present. It's quite evident that inkers came around to use inking as an art form it self, and devised styles and worked out means of shading.

This is where comics come in handy. In a letter from Bob Rodi he states "life-photo drawing is essential to developing an individual style. However, I do believe in getting technique from comics. Some of the things Alcala does with his inks are absolutely amazing, and I've really learned alot about technique from him. Some of the better technique magazines are Savage Tales, Dracula Lives, and most of the other Marvel black and whites." He also recommends the D.C. 1^{00} books and the Marvel 1^{50} Treasury Editions featuring artists such as Ditko and Kubert.

My favorite inkers are John Forte for his incredible accuracy and crispness in detailed work (his earlier work such as Adventure 300-320) despite some of his awkward figures, and Berni Wrightson, Neal Adams and

JOHN FORTE'S SATURN GIRL AND LIGHTNING LAD

Alfred Alcala for the remarkable use of light and shade. A very three-dimensional treatment.

← ALCALA: FANTASTIC SHADOWS AND MOODS!

Any comments? Write to:

AHPA Artist's Forum
c/o Tom Luth
2543 Sunnyside Ridge Rd.
Palos Verdes Pen., Calif. 90274

WRIGHTSON'S ABIGAIL →

CLUB NEWS

(From page 12)

ginal-profit range. Suppose even *this* long-lived zine were to be cancelled due to "economic necessity"? Sure, WW's ardent fans, including those in the CHFC, would raise a tremendous hue and cry, but their protest might then be too little and too late. So under the circumstances, whether WW happens to be your *favorite* heroine or *not*, I suggest you write to the DC people every so often in *support* of this rather singular comic.

With the above situation in mind, isn't it great to know that we fans *do have*, in THE ADVENTURESS, a publication we can depend upon to feature dynamic adventure heroines! In this respect, we are not solely dependent on developments within the comics industry.

We *are*, of course, dependent upon the support of heroines fans, both financially and in other obvious ways, and I'd like to make a point in that regard. As you know, we hope to lower the prices of our zines (without sacrificing quality) as the number of subscribing members increases. Especially if *we all help* to recruit new members, we can look forward to paying less than a dollar per issue.

It is also true, however, that specialized publications, just like *all* products which are tailor-made to meet the wants of a limited special-interest group, must be *expected* to bear a higher price tag than magazines which are mass-produced for the general public. In short, there is no way a fanzine of the length and quality of THA could be sold at a price comparable to those of the mass-circulation magazines (which have themselves risen a great deal).

Of *course* there are, we know, *cheaper* fanzines on the market, some of which I recommend to you if you are interested in their subject matter. But I think we all realize that here, as in all other fields, basically "you get what you pay for" in terms of quality, dependability and other factors.

Well, anyway, I hope you,

THE ICEMAN BECOMETH ELECTRA

"The Ultimate in One-Person Comics Zines"

20¢ a sample copy; lifetime subs 35¢

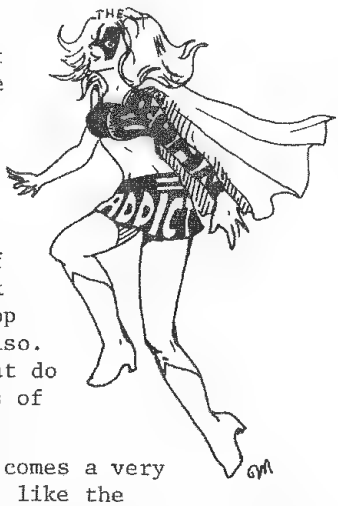
Lester Boutillier, 2726 Castiglione St., New Orleans, La. 70119

like special-interest devotees everywhere, are budgeting your hard-earned cash so that a reasonable part of it can go toward things you especially like. There's nothing wrong with spoiling yourself just a little bit; the alternative would be to live a terribly bland life! By the way, I assure you that *nobody* is making any personal profit through the CHFC. On the contrary, the more involved we are, the more we are *investing* in the club's operation.

Back on the subject of letters, you'll notice that several of our staff writers are asking for your comments and suggestions regarding their THA work. They really want to please you, and if and when you have some specific reactions or ideas to pass on to them, I hope you'll do so.

It's at least equally important, however, that you *write* to *me* concerning your views as they apply both to the comics and related media and to the overall operation and planning of the AHPA. (See my comment in the lettercol on this subject.) For one thing, this will allow me to publish some of your views in our lettercol for consideration by all club members, including our entire staff. Also, as publishing editor and overall director of the whole shebang, I am in a position to guide the development of the club and its publications along the lines which our members prefer; but I can't know what *you* want unless *you tell* me.

As I said in my last column, our unique CHFC characterized trade-mark, Chefac, proved to be a big hit with our readers immediately upon her first appearance in THA #2. A few readers, however, were puzzled by the meaning of the name "Chefac," so I suppose we'd better point out that the letters "e" and "a" serve only the purpose of producing a pronounceable name. Omit those two letters and you have...Well, naturally!



We're seriously considering the publication of a CHFC Art Portfolio. That's right: a special book featuring full pages of brand new artwork by our top AHPA artists and perhaps some guest contributors also. It would probably appear sometime this summer. What do you think of the idea? What artists and what kinds of illos would you be most anxious to see represented?

I haven't seen a copy yet, but from our staff comes a very enthusiastic recommendation for FANDOMA. It sounds like the kind of general comics fanzine that should be well worth checking out if you want to extend your reading in this area. Order FANDOMA for 75¢ a copy from Rich Roder, R.R. #1, Box 164, Stissing Mt. Road, Pine Plains, N.Y. 12567.

Serial and movie photos

Heroines & Damsels in Distress

Brenda Starr, Reporter
Lois Lane, Others

Send 50¢ for sample photo and list of items to:

BBY
P. O. Box 712
Seabrook, Tx., 77586

For various reasons, including our busy publishing schedule, we are still only beginning to organize a full-scale CHFC advertising campaign; but we *are* definitely planning to place attractive club ads in some widely-circulated fanzines within the next few weeks. That reminds me: I've been told that the CHFC got a plug in the lettercol of DR. STRANGE (the June issue) recently.

Speaking of ads, please contact those who place ads in THA if you are at all interested in what they offer! They and we will both be grateful if you tell them you saw their ad here.

Marginal Mutterings

BY DWAYNE BEST

The "Great Hawkgirl Scare" is over. After JUSTICE LEAGUE 117, when she was stranded on Thanagar for an indefinite period, i'm sure you all wrote indignant letters to DC, right? Happily, though, she made a brief reappearance in DETECTIVE 446, and the full story of her escape is in JUSTICE LEAGUE 119, which should be out by the time you read this. Don't you think Hawkgirl would make a great member of the JLA? The possibility was first mentioned in JUSTICE LEAGUE 31, so i'd say she's waited long enough.

*****

Don't dare miss the upcoming issue of DC's FIRST ISSUE SPECIAL featuring Batgirl and Robin! Good sales rarely hurt a fledgeling title, you know. Come to think of it, FIRST ISSUE SPECIAL would be a good place for heroine strips, either new ladies or old favorites.

*****

Another heroine whose exploits you might be missing is Zephyr, in Marvel's Living Mummy strip. I should have mentioned her last time around, but unfortunately she's not one of those females who immediately come to mind when one thinks of heroines, and she, like so many other Marvel heroines, began her career as a villainess. She is an elemental being, the mistress of wind, who has turned against her evil companions and is presently being held captive by them. Each issue has explored her character a little more, and she's turning out quite interesting. If you haven't seen her yet, her picture is to the right, but you really ought to get an issue of SUPERNATURAL THRILLERS and see for yourself.

*****

Work is still progressing on the listing of comic book heroines mentioned here in THA 1 and 2. The project has been expanded to include villainesses as well. The actual writing of entries has begun, but there's always room for more. If anyone reading this knows of any obscure or little-seen heroines or villainesses, especially those of the Golden Age and 1950s, and also those from more minor publishing houses (Harvey, Fox, Archie, ACG, etc.)don't hesitate to send along the information, thinking, perhaps, that we wouldn't be interested or would already know about the lady in question. We are, and will continue to be interested, and chances are we need information that you could supply. The completeness of this listing is dependent upon <u>your</u> support, and we do want to make it as complete as possible, since it will very likely be published by the AHPA.

SEND all information, comments, whatever, to...
Dwayne Best...6 Nobile Lane...Poughkeepsie, NY 12603

KARA ZOR-EL, NOT THE FIRST

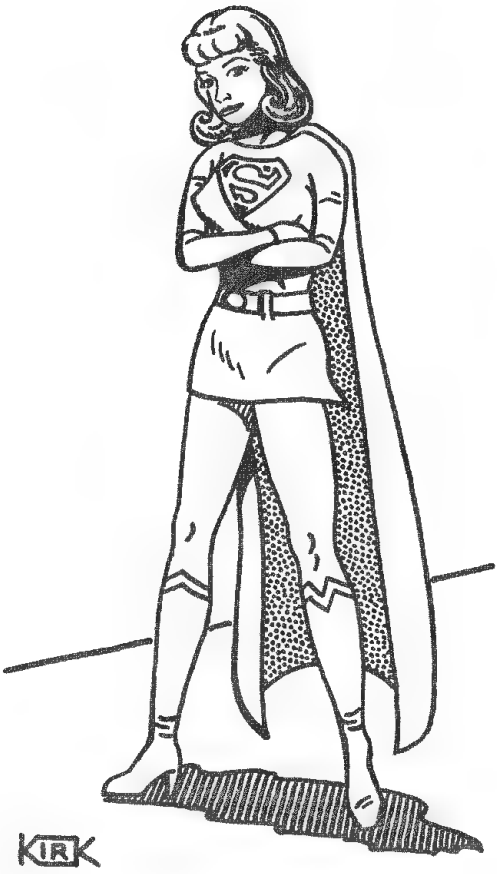
Supergirl. BY VALERIA

To the average Heroine Addict that name brings to mind the blonde, Kryptonian, somewhat more intelligent cousin of Superman, who lately has been seen running around in a multi-colored undersized bodysuit, cape, and kneesox.

To the not-so-average Heroine Addict it elicits "Whozat?"; or remembrances of a Ms. who appeared briefly in SUPERMAN #123 (August, 1958), reprinted in SUPERMAN #217 (June-July, 1969), in a story aptly entitled "The First Supergirl!"

She wasn't from Krypton, but was the result of a wish made by reporter Jimmy Olsen. It was in response to a comment made by Superman that "Only a -- a Super-girl could keep up with me!"

Although Jimmy's wish, first of three, was simply "I wish that a Super-girl, with super-powers equal to Superman's, would appear and become his companion!" the Ms. was far from being just a female version of the Man of Steel. Her shoulder-length, carrot-colored hair accented her yellowy-orange blouse (with its standard, blazing-red super-S) and green skirt, cape, and boots.



Well, two super-heroes aren't better than one, or so the readers found out. One disaster after another occurred as the two worked as a team. Their separate patrols ended in a head-on collision as they each raced to prevent the same tragedy.

Lois got jealous, and Supie decided that he really wasn't ready for a Super-girl, so he left the

skies to her. Unfortunately, he forgot to explain the bit about secret identities to her. When the Ms. saw Clark Kent on the street with Lois, she promptly yelled, "Why, hello there Superman!"

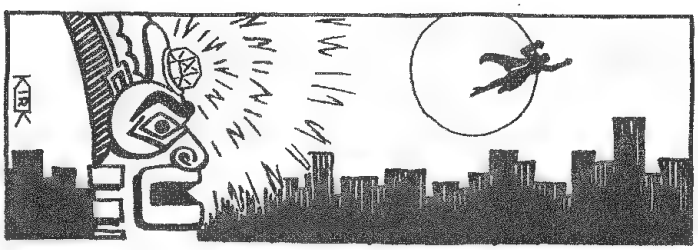
Supie got the skies back to himself after he explained her blunder to her. Moments later --- guess who got himself stuck between Scylla and Charybdis? --- He'll be dead of Kryptonite if he stays, and the Metropolis Express will crash if he leaves.

The Ms. had been watching, probably to get some pointers for a comeback, and she zoomed by, whisking the Kryptonite away, explaining that "Not having been born on Krypton, like you, I'm immune to the stuff!"

She lied; she wasn't immune because she was an "exact duplicate" (sure fooled me) of Superman. She made it back to Jimmy's, who upon her request shipped the fatally ill Super-girl back to limbo.

This episode in the ever-continuing story of Superman took place nine months before the appearance of Kara Zor-El. The timing makes it pretty likely that her addition to the Superman Family was due to a favorable reaction by Heroine Addicts to the concept of a Supergirl.

As for Lois knowing that Clark Kent is Superman --- she received a marriage proposal from Clark and, instead of pouncing on it, promptly convinced herself that he couldn't possibly be Supie.



Dear Mr. Tanner,

I've been pretty pleased so far with THE HEROINE ADDICT. I'm sending along a money order for $5 to cover the cost of the next several issues as well as your new publication, THE ADVENTURESS. I'm really looking forward to both, although I do wish you would cover the developments at Marvel even more than you've been doing, for that is truly the place where the feminine heroine is going to come into her own. Thanks.

Ralph Macchio
Cresskill, N.J.

Why not let us know in more detail why you have such confidence in Marvel's plans for the fighting fems, Ralph. We're anxious to publish such controversial opinions when expressed fairly briefly but backed up by specific points.

Really, we encourage all of you CHFC members to use the THA lettercol to exchange views concerning adventure heroines and their editorial handling. After all, our zines represent "the official voice of the nation's comics heroines fans," so why not join the chorus?

Ralph, our membership does seem to include some rabidly partisan fans of either DC or Marvel, but the great majority obviously like at least some of the heroines in both folds. Atlas seems to have struck out thus far as far as fems fans are concerned, but Nova Kane (in E-MAN) is earning some CHFC support for Charlton. A.T.

~ ANSWERS TO CHARACTER QUIZ ~

1. Wonder Woman
2. Elasti Girl
3. Big Barda
4. Mad Harriet
5. Bat-Girl
6. Batwoman
7. Shadow Lass
8. Wonder Girl
9. Catwoman
10. Dejah Thoris
11. Star Sapphire
12. Mary Marvel
13. Flower
14. Mantis
15. Wasp
16. Liberty Belle
17. Red Sonja
18. Valkyrie
19. Shanna

Dear Mr. Tanner,

I enjoyed both magazines [THA #2 and #3] very much. I especially enjoyed the centerfold in issue #2. I colored it and stuck it on my wall. Keep up the good work.

How does your dues system essentially work? I'm a bit puzzled.

D.L. Liles
Corsicana, Texas

We're sure glad you like our AHPA artwork. The truth is, it has been drawing praise from all over the country. I guess you'll be happy to know that we are still planning to publish some special poster-size illos just as soon as our budget allows!

CHFC dues are like a subscription to all of our club publications. The dues system offers a big advantage to everyone because, not being anchored to a rigid subscription-rate plan, we have the flexibility necessary to produce longer or special publications when we have something extra to offer our members and to lower our price per page when and as possible. DC has, of course, been moving toward a somewhat similar subsciption plan.

Al,

Well, you're comin' along well with your formats, your printing, your artwork, and everything. But I still find the basic approach of THA at odds with my outlook on females in comics past and present.

That drawing of Phantom Lady on page 5 [of THA #3] doesn't seem like the Phontom Lady of the comics. Even before the code I don't think *that* was allowed....Good luck!...You'll need it!

Lester Boutillier
New Orleans, La.

Opinions vary. Good! A.T.

Dear Al,

When I saw THE HEROINE ADDICT #3 in my mailbox, I knew I could look forward to some good, entertaining, and perhaps educating reading. I did not quite expect the blockbuster it was though, I must admit.

The logo (designed by Mercy?) is quite eye-appealing, and except for a slightly lopsided face on Zatanna, the cover illustration was a good one. Tell me, do you plan wrap-around covers every ish? Looking at the interior art by Mercy and Carol, I can see why they've been too busy to loc STARWIND #4, but a couple of lines at least? Please? You too, Al!

Despite some of the errors in STARWIND #4, I would like to offer my services [to the AHPA] as proofreader and typist.

"The Women In Batman's Life" was one of those articles that could have fit into BATMANIA. Either way I think I would have found it of interest. I for one would like to see a Catwoman strip or book. I'm tired of adult women heroes calling themselves "girl," i.e. Batgirl, Hawkgirl, Marvel Girl, etc., and Catwoman, especially in her WONDER WOMAN appearances, has shown her diversity. I do believe I'll write a letter to Julius Schwartz on the subject.

How about all of you Legion fans out there helping in my letter-writing campaign to have the late Invisible Kid and Supergirl be replaced by The White Witch and Quantum Queen [and] maybe to have Supergirl replace Superman in the JLA and Zatanna replace The Batman. (I'd prefer to see Batgirl once again in a solo feature.)

This is going to be a long letter. I think a separate CHFC letterzine would be a very good idea if only to house letters like mine. As I have some experience in the letterzine field as contributor and most recently editor, I volunteer to help in any capacity.

"Justice Ladies of America" was an interesting bit of trivia. But now who's left [as subjects for future illo-columns by Mercy]? X-MEN had Marvel Girl and Lorna, and THE METAL MEN had Tina and Nameless. Add the two from The Secret Six, Invisible Girl, Lady Blackhawk, the female member of THE DOOM SQUAD, and you have maybe one more.

Blackwolf
Saranac Lake, N.Y.

Thanks for your voluminous letter, Blackwolf, as well as for your offer to help out with a CHFC letterzine project. (Scott Gibson, please note.) You're right: such a separate club zine, mimeographed at minimum cost, might be the perfect way to publicize fan letters such as yours, which can not be fit into THA, but are of interest to our members. (I know you understand why I could publish only a small part of your letter here.)

As to Mercy's popular "Spotlight" column in THA, please don't worry: she's not about to run out of ideas. I'm sure this creative AHPA artist will be entertaining THA readers for a long time to come!

I'll gladly complete your plug for STARWIND by telling everyone that he or she can earn a copy of your individually-produced mimeographed fanzine by simply writing a LoC to you at Box 887, Saranac Lake, N.Y. 12983.

Al and Friends,

Geez, it's March already and this is only my first letter to you people. Fot that reason, this is more or less a brainstorm letter.

Mrs. Emma Peel, the auburn-tressed Avenger, has vanished into limbo. She is as much a heroine as Christy Love and deserves as much (if not more!) recognition in THA as well as other magazines. Why haven't some some bright comic author and artist done anything with her? Does ABC-TV hold the rights to her. If not, I would like to write a story with her as lead. Any vibes?

I think THE ADVENTURESS should contain different types of heroines. Some should be sword & sorcery types, some should be modern-day adventure-seekers or mercenary types, still others should be in the future.

(Ms.) Terry Amos
Klamath Falls, Oregon

By a striking coincidence, Kirk Hastings' "Avengers Women" article was all set for publication in this issue before your letter arrived, Terry. Kirk will follow up with Part Two in THA #5, and we hope you like his coverage of your favorite auburn-tressed heroine. (Crimson Tide fans, please bear with us.)

As for anyone free-lancing original stories about Emma Peel, you'd better believe The Avengers copyright is locked up tight somewhere in England and is quite valuable. Remember, the series is still being shown in syndication in many parts of the country.

THE ADVENTURESS will undoubtedly include a variety of heroine types, some of which (by pure coincidence, our lawyer hastens to say) may remind you a good deal of Mrs. Peel. (Would you believe Ms. Rind?) A.T.

Dear People,

I saw your ad in THE NOSTALGIA JOURNAL. Enclosed is my personal check in the amount of $3. Please enroll me as a member THE COMICS HEROINE FAN CLUB and send me all the illustrated publications, particularly THE HEROINE ADDICT.

I would like to receive some opinions on the article my publication ran in the October, 1974 (#36) issue entitled "Why Super-Heroines Leave Home."

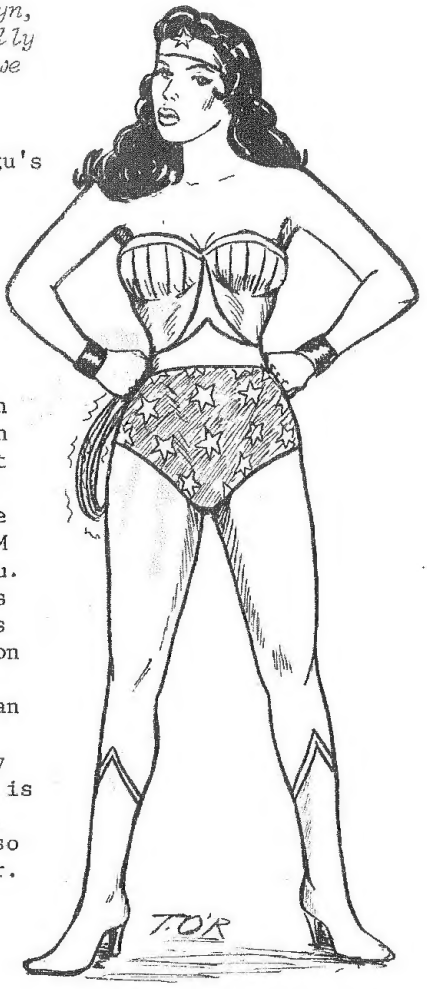
Thank you and good luck in all of your efforts.

Jason Thomas
Brooklyn, N.Y.
Associate Editor of
THE MONSTER TIMES

Okay, we're game to give you a free plug here, and thanks for the lettercol plug which I understand TMT gave the CHFC a while back!

Ted Delorme did comment on your TMT heroines article in his column in THA #2 (but after all, that was only "one man's opinion," please remember). I didn't see the article myself, but those of you who did can send your opinions to Jason for his

consideration at 601 East 80th Street, Brooklyn, N.Y. 11236. We know he'll appreciate your fully candid views as CHFC members....In any case, we welcome you to the club, Jason. A.T.



Dear Editor,

I seriously doubt that any of Ashley Montagu's notions on women had anything to do with the creation of Wonder Woman, regardless of what Jeff Thompson [in THA #1] and Carmine Infantino claim. First of all, it is probable that Marston did not know of Montagu's theory. Montagu's first writing on the subject was a *Saturday Review* article published in 1952, over ten years after the publication of the first Wonder Woman story. Marston may have learned of the theory in conversation with Montagu, however, so this argument is not conclusive. Second, Marston's own account of the creation of Wonder Woman (published in the 1943-44 *American Scholar* and reprinted in SLAM BANG #3) says nothing whatsoever about Montagu.

Third, the greater part of Montagu's thesis concerns female superiority in such matters as freedom from congenital defects, performance on language-skills tests, and maternal instinct; none of these play any role in the Wonder Woman series. Montagu's belief that sympathy for others, regarded by many Americans (but not by Montagu) as feminine, is a major moral virtue is found in Marston's Wonder Woman stories, but this idea predates both Montagu and Marston, so that one need not have taken it from the other.

I hate to keep pointing out errors, but Sheena never appeared in JUNGLE ACTION [see page 22 of THA #3]. She appeared in SHEENA and JUMBO COMICS and at least one issue of JUNGLE COMICS.

In answer to Taylor's question about Supergirl's resignation [from the Legion], she resigned in "Brainiac 5's Secret Weakness" in SUPERBOY #204.

Charles Korbas
Honolulu, Hawaii

Many thanks, Charles, for your intriguing, fact-filled letters (from which I've taken the liberty of publishing combined excerpts above). Guess whom we'll soon be contacting to offer him the position of AHPA comics-history advisor! I hope you will continue to give the CHFC the benefit of your wide knowledge in the comics field. A.T.

Dear Al,

The University Of North Carolina is about to start its first Comics Club; it might start sometime this month, I think. Anyway, the head, Tony Wike, was introduced to me yesterday. He said he had heard rumors of someone in the U.S. starting a heroine club in the near future - and I handed him my copies of THA. All he could say was "Fantastic!" as he started to devour them. If the Carolina Comics Freaks Association ever gets off the ground, I just might recruit a few new [CHFC] members.

Carol Strickland
Fayetteville, NC

Dear Al,

In all honesty, I've never seen a group more dedicated to what they're doing than the CHFC! Everyone is so involved in their membership...In short, I've never met a group like the CHFC. I think everybody is just great.

Joanna Moore
Richmond, Indiana

strick